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a Journal for

PAST & PRESENT  

STUDENTS

& FRIENDS *of the*

ROYAL COLLEGE OF MUSIC.

“The Letter killeth, but the Spirit giveth Life.”

Editorial.

"One God, one law, one element
And one far off, divine event
To which the whole creation moves."—TENNYSON.

The *Entente Cordiale* of the nations, to the promotion of which our King has devoted his phenomenal tact, is no mere phantom of a season. The gracious influence has permeated all classes, and '*l'entente cordiale*' in a wider sense, has become a watchword for the many.

The invitation given to the Principal of the Royal Academy of Music to conduct one of his own works at our College Concert on the 2nd of November, and his kind consent, have put the seal upon the comradeship of our Art.

With so many possible causes of variance, so many interests which might be expected to clash, it is consonant only with the truest greatness and maturity of thought that such an invitation should have been given and accepted. It is a sign of greatness that the leaders of avowedly rival institutions should leave the ground of rivalry, and consent to meet upon the ground of fellowship. It is a sign of maturity, since none but well-seasoned combatants may venture a concession or lay down their arms with assurance. For sooner or later all strivers in politics, religion or art arrive at a point where differences may be put by, and side issues may be closed; where they may enter a common road of good fellowship, on which neither side need know preference or superiority, but where each is conscious of the subtle power of companionship.

As students of the Royal College of Music we hold out the right hand of fellowship to the students of the Royal Academy of Music,

who, we believe, are as anxious as ourselves⁷ for the furtherance of the greatest hopes and the highest ideals in Art,

*"The great worlds altar stairs
That slope through darkness up to God."*

* * *

It is significant that this term, despite Sir Walter Parratt's utmost efforts, the idea of the Choral Class taking part in one of the College Concerts had to be abandoned. We may assume that the demands of the Opera Chorus were responsible in some degree, but there is another, and more radical reason—lack of heart. And we are more inclined to justify than to censure. The Choral Class is composed of any who care to come to the weekly practice, without enquiry as to their qualifications for choral singing. First study singers form a large proportion. But the payment of first study fees does not signify the undeniable possession of a first quality voice: on the other hand unsuitability is not necessarily implied by the fact that a member of the Choral Class is not a first nor even a second study singer. One is as little essential as the other. Chorus voices cannot be judged by solo standards and a fine solo voice might be as unsuited for chorus work as a chorus voice might be unsuited for solo singing. Trite, we know; but with us no distinction is made, and the result attained falls deplorably short of the mark which might be attained. What wonder if conductor and chorus alike lose heart.

Compare the orchestra. To obtain admission, an applicant must be armed with a certificate of proficiency from his or her teacher, and regular attendance is a *sine qua non*. The relative efficiency speaks for itself.

We believe in the possibilities of the Choral Class; we have unbounded faith in our conductor; and—exquisite irony—the majority is filled with the fire of enthusiasm not latent but merely choked by the minority having no business there at all. Then why should not a proper test be established, demanding a certain degree of efficiency in the qualifications necessary to a high standard of choral singing? We may be sure that the more rigid the test, the greater would be

the general anxiety to join the choral class. Certainly no worthy standard will ever be maintained whilst the present happy go lucky state of things exists, for nowhere perhaps so easily as in a chorus are the efficient dragged down to the level of the inefficient. *Hinc illae lachrymae!*



Synopsis of the History Lectures, Midsummer and Christmas Term, 1905.

"I also thought that my chief endeavour should be to attain a grand simplicity."—GLUCK.

Between the age of Handel and Bach, and that of Haydn and Mozart, there is a gulf, not in point of time (for they are nearly contemporary), but in respect of the attitude of composers towards music in general. This may be traced mainly to the rapid progress of secularization in musical art, which in turn was the outcome of a sudden shifting of the centre of musical life from Germany, with its splendid record of strenuous activity, to the more frivolous South as represented by Vienna.

The whole history of progress in musical art has been one of secularization, which is responsible for the abrupt transition at the opening of the seventeenth century from the traditions of Palestrina to the experiments of the 'Nuove Musiche'.

The so-called Classical Sonata Phase of Art originated in Italy, and may be considered as lasting from the time of Philipp Emanuel Bach to the death of Beethoven. The famous Italian violin players and composers of their day were responsible for the movement, one of the earliest being Francesco Veracini (1685-1750). Perhaps the most distinguished of the group was Giuseppe Tartini (1692-1770), who was renowned as a teacher, virtuoso, composer and theorist. The discovery of *resultant tones* is due to him, but he is most remembered by his violin sonatas, which are on a harmonic basis, quite distinct from the polyphonic treatment familiar in J. S. Bach.

Francesco Geminiani (1680-1761) and Pietro Locatelli (1693-1764), both pupils of Corelli, were scarcely less famous in their day than

Tartini, though hardly remembered now, and the names of Leclerc (1687-1764) and Ardini (1722-1793) have sunk into oblivion.

Italian composers of the eighteenth century loved the violin for its expressive qualities, and completely ignored the harpsichord. The first composer to develop harpsichord music was Philipp Emanuel Bach (1714-1788), who (though less gifted than his ne'er-do-well brother Wilhelm Friedemann) stands out prominently in his generation of the famous family, and may claim to have influenced Mozart and Haydn in no small degree. His treatment of the piano sonata is essentially harmonic and emphasises the need for definite principles of modulation.

J. Christian Bach (1735-1782) known indifferently as the 'English', 'Italian', or 'Milanese' Bach, seems to have cast off all his father's traditions, and became more Italian than the Italians. Paradisi (1710-1792), Galuppi (1706-1785), a typical Italian opera composer, Georg Benda (1721-1793), Christoph Wagenseil (1715-1777), Abel (1725-1787) and the Stamitz family, all did something to forward the development of the modern orchestral symphony. Their 'sinfonia avanti l'opera' were called overtures when they came to be played separately.

Jommelli (1714-1774) and Sarti (1729-1802) did not contribute much to the improvement of the conventional Italian opera, a task which was left to one of the greatest reformers in musical history, Christoph Willibald Gluck. Born in 1714 near Neumarkt of humble parentage, he went in 1736 to Vienna and for a while became imbued with the stereotyped Italian ideas. After a brief visit to London he came under the influence of Rameau in Paris, and undertook the Herculean labour of operatic reform. After some waverings he boldly declared his new doctrines in 'Orfeo ed Euridice', and still more strongly in 'Alceste', to which was attached his famous preface, pleading for music appropriate to the words to which it is set. He triumphed over his rival Niccola Piccinni, and died in Vienna 1787, the first opera composer whose works still live.

Domenico Cimarosa (1749-1801) had an extraordinary vogue in

his day, and one of his operas, 'Il matrimonio segreto' survives. Scarcely less famous was Paisiello (1741-1815) who secured the patronage of Catherine of Russia, and later that of Napoleon, when First Consul. Grétry (1741-1813) was another very popular composer, but in the light of posterity these names fade into utter insignificance beside those of their great contemporaries, Haydn and Mozart. Never has a more astonishing contrast been presented than between the lives of these two: the one a record of a humble beginning, followed by a successful middle life and a triumphant old age; the other a tragedy in two Acts, of which the first reveals the success of brilliant achievements almost passing belief, whilst the second depicts a gradual descent and failure culminating in a miserable end.

Joseph Haydn, born in Rohrau, 1732, of peasant parentage, began his musical career as a choir-boy in Vienna in 1740. P. E. Bach was the greatest influence of his early life, and his first public appearance was as the composer of a comic opera. Through Porpora he came into contact with the Italian School and he also met Gluck and Wagenseil. He found patrons in Count Fürnberg, and a Hungarian Count Morzin, for whom he composed numerous string quartettes, but most of all in the House of Esterhaze, with whom his connection lasted nearly thirty years.

On December 15th, 1790, he yielded to the pressure of English publishers, and came to England. He produced in all twelve symphonies in London, (1791-1794) but returned to Vienna for a short time in 1792, when Beethoven, whose unorthodox views, however, distressed the old master, became his pupil.

By this time Haydn was over sixty, and his greatest works were still to come. His ambition was to write an oratorio, and in 1798 he produced the 'Creation', which met with prodigious success, the orchestral colouring being far ahead of anything that had yet appeared. In 1806 he wrote his last string quartette, which breaks off abruptly in the middle with these words:

Hin ist alle meine Kraft, alt und schwach bin ich.

He died in Vienna in 1808, mourned by every nation in Europe.

Wolfgang Mozart was born in Salzburg, 1756, amid Italian traditions. When only four years old he composed and played minuets. Two years later he went on a concert tour, and was received enthusiastically at the Court of Vienna by Maria Theresa. In 1763 he made a tour through Germany and at Frankfort, Goethe, then 14 years old, was among the audience. The same year he went to Paris, and in 1764 to London, where he came under the influence of J. Christian Bach. He had already composed four symphonies when, two years later, he returned to Paris by way of Holland, securing an interesting patron in the person of Ferdinand of Brunswick. Gluck's 'Alceste', performed at Vienna in 1768, does not seem to have favourably impressed the young composer, and his first operas, 'La finta Semplice' and 'Bastien et Bastienne' were on very different lines. In 1769 he made a tour in Italy, and there produced some essentially Italian operas, his whole career being one triumphal progress. Mozart's troubles began with the death of his friendly patron, the Archbishop of Salzburg. His successor, Hieronymus, persecuted the young composer, who was met at Munich with rebuffs and was obliged to leave Germany. He went to Paris but found this city distracted by the strife between Gluck and Piccini, and deaf to any new-comer. Soon after this his mother died and Mozart returned to Salzburg through Mannheim, hoping to meet Aloysia Weber, a singer, with whom he was in love, though he afterwards transferred his affections to her sister Costanze. He followed Aloysia to Munich, and there produced his 'Idomeneo', in 1781. In 1782 he brought out his 'Entführung aus dem Serail', and in 1785 his wonderful six quartets, followed by 'Le Nozze de Figaro', in which two English singers took part. Meanwhile Mozart's extraordinary popularity was on the wane. His three concertos in E \flat , A, and C minor were performed, but his 'Don Giovanni' was regarded as a failure. His activity was phenomenal, but his existence was from hand to mouth. He produced three symphonies, 'Così van tutte' for a Vienna Court function, and 'Die Zauberflöte' as a fairy opera, all in an incredibly

short space of time. He had by this time moved to Berlin, where, ill and neglected, he eked out a miserable existence. An unknown visitor, to whom Mozart attributed a supernaturally sinister origin, commissioned him to compose a requiem, but he did not live to complete it. He died suddenly in 1791, and was given a pauper's burial, the actual site of his grave being unknown.

Thus ended one of the most gifted of musicians, who, together with Haydn, may claim to mark a new epoch in musical history.

H. CYNTHIA MILNES.

The R. C. M. Union.

"The work goes bravely on."—COLLEY CIBBER.

There were about one hundred and fifty members of the College present at the Preliminary Meeting held on October 9th. The project for the formation of a Union was approved, and subsequently various matters were discussed, but principally a provisional committee was appointed to draw up rules for consideration at the First General Meeting to be held on January 15, 1906, at 2 o'clock, when a large number, it is hoped, will be present.

The Provisional Committee has done its work and has drawn up rules, a copy of which is enclosed with each magazine sent out this term. It must be clearly understood that these rules, though drawn up with the greatest care, are subject to the approval of the general meeting in January. We must also remind those who wish to join that the amount of the subscription is not yet fixed. So intending members are begged to exercise self-restraint and to keep their money in their pockets for a little while longer. On the other hand, though it is probable that subscribers to the Union will eventually get their magazines free of charge, no amount of Union subscriptions will obtain the next two numbers, and the magazine subscription (1/9) which, by the way, became due in the Autumn, must be paid in the ordinary way, or rather in an extraordinary way, which is quickly.

An Imaginary Conversation.

EUMOUSOS : MELOPOIOS

*" Wisdom reacheth from one end to another mightily : and sweetly
doth she order all things."—APOCRYPHA.*

EUMOUSOS : Sometimes it occurs to me, Melopoios, and especially when I have listened to a great interpreter of music, like him we heard to-day, to wonder what is this greatness, this compelling power, that seizes, and holds, and guides us, appealing to every faculty of mind and spirit ?

MELOPOIOS : The question comes to me also, my friend. Can we not try to find out the answer, helping one another by enquiry and suggestion ?

EUMOUSOS : Let us try. Yet it will be a difficult search ; for the quality we want to discover is not a necessary nor even a frequent [consequent upon the presence of those excellences, which are summed up as 'technical proficiency.' There are many who can play upon the violin, for example, with a hand as miraculous as the hand of this master, and yet these do not move us, and to account for the difference, we speak perforce in parables of the 'divine fire,' and such like wonders. Can we find out what we mean by that ?

MELOPOIOS : I think your talk of technical proficiency has thrown the first glimmer of light upon our quest, for surely the divine quality we seek is not virtuosity, but virtue.

EUMOUSOS : Indeed this is more than a faint glimmer of light ; it seems to me a bright ray, by whose friendly aid we may pursue our path without fear of stumbling.

MELOPOIOS : Let us still go warily, however, remembering that 'virtue' is apt to become a vague saying, like all very great words, because of our narrow comprehension ; and remembering besides that we are not discussing the moral character of the master, but the moral power, if one may so use the word, of his playing.

EUMOUSOS : But perhaps there may be a virtue of violin-playing. as of living ; and, if this be so, surely we may assume that the one will bear a likeness to the other, since all virtues, all excellences are derived ultimately from the same source.

MELOPOIOS : But do you mean that we can discover some practical use for such words as wisdom, justice, and the like, as applied to the interpretation of music ? For 'virtue of living' is said to consist of these things.

EUMOUSOS : Well, at all events our artist will need wisdom, will he not ? Before all things it must be necessary that he should know, not only the music he interprets ; not only the spirit of the master from whom it came ; not only, by sympathy, the simple human needs of his hearers ; not only even must he have that fundamental knowledge of himself, which lies always at the root of all man's attempts at expression ; he must possess that higher power of knowledge, which, transcending even reason, "is the worker of all things," for "in her is an understanding spirit."

MELOPOIOS : You are making him indeed a wise man !

EUMOUSOS : And will he not be just also ? For if wisdom come to his aid in the comprehension of his matter, I think he will be in as great a need of justice, when he considers the form in which he is to clothe and deliver to the world his great message.

MELOPOIOS : I think I understand how that will be. For it is not enough that he should know what he has to say, he must also know how most truly and exactly to say it. He will seek for an absolute fitness of speech, as it were ; just as a great actor will try to give each word its exact value and proportion, the words themselves deserving this great care precisely because they in their turn have been selected, fitted, *adjusted* to their meaning by the careful consideration of the writer, who weighed them all in the balance before he chose them to express his thought, those very words and no others.

EUMOUSOS : Then we have given our interpreter all the qualities that he needs, have we not ? For we have made him able to understand and adjust to one another both the matter and the form of his message. Do you think he will need anything else ?

MELOPOIOS : At first it seems he will not ; and yet there comes into my mind a scruple, which indeed I am almost afraid to utter. Can it be that he is not yet completely armed at all points ?

EUMOUSOS : I have the same doubt, and I am beginning to think that he needs, besides Wisdom and Justice, Temperance also. For will not Temperance teach him that great sign of the wise man moderation, restraint ? She will show him how to do " nothing too much," and how to have that perfect control which is " the secret of all sound technique," and how to hold himself firmly in check so that he need have no fear of that madness which in old time was thought to be a sign of the divine possession ?

MELOPOIOS : But will not this perpetual restraint make him seem cold and untouched by what he knows and expresses ?

EUMOUSOS : Perhaps the answer is both No and Yes. For I think that this very moderation of his will impress itself upon the understanding hearer, so that he too will perceive that it is well to walk soberly, and to put off his shoes when he comes upon this holy ground. And as for the multitude, they will indeed be likely to misunderstand the master, and it may even be that they will prefer to listen to the unbounded extravagances of the virtuoso.

MELOPOIOS : Then have we not discovered a use for our last great virtue of Fortitude ?

EUMOUSOS : I think we have. Courage he will certainly need to withstand both the praise and the blame of men ; to keep his hand steady and his eye clear in the days of darkness, which come perhaps even to the master, when the gleam seems to have deserted him ; and to sustain him through what is after all a difficult and strenuous way of life.

MELOPOIOS: Yet in truth a way very like the highest. For
' if a man love righteousness, her labours are virtues, for she teacheth
Temperance and Prudence, Justice and Fortitude; which are such things
as men can have nothing more profitable in their life.'

PHOEBE M. WALTERS.

Figaro.

*"We must make our own public opinion, to buoy us up in every
loftier aspiration."—ADLER*

From whatever standpoint 'The Marriage of Figaro' may be judged, there is little room for doubt that the music is the surpassing feature of the work. The libretto of the opera [is merely non-sensical and not even the finest actors and actresses could make it more. Notwithstanding we protest we would not for worlds detract a grain from the spirit which dictates the choice of such operas as 'Figaro' for the annual opera performance. If only by reason of the unthankfulness of the stage possibilities, and the consequent difficulties of acting, we would say, choose such works and choose again.

On December 7th, however, when again we took advantage of Mr. Tree's kind permission to use His Majesty's Theatre, ample justification for our statement might have been found. Scenery and dresses were exceedingly pretty, the dancing was delightful, but the acting was mediocre, as might be expected from the character of the plot and the inexperience of those taking part. Yet let us not be misunderstood; the acting on December 7th. was not less than mediocre, it never partook of the poverty-stricken character of ordinary amateur theatricals: there was throughout a distinct personality in each of the characters, and frequently some one or other of the performers would delight the audience with a really brilliant piece of acting. Particularly in this respect we ought to mention Mr. Chignell and Miss Eva Brown, and in a quiet but very effective way, Mr. Byndon-Ayres.

But never could it have been more clearly demonstrated, how essentially ours is a College of *Music*. Had it been for the overture

alone the opera would have been well worth the hearing of any professional orchestra in London. Some expressed the opinion that the orchestra was a trifle loud in the accompaniments, but we thought the balance on the whole excellent. Lack of space precludes detailed criticism of the singing, but we may say that all those who took leading characters acquitted themselves as musicians. If we must make a selection we would decidedly award the palm to Figaro and Susanna, with Cherubino, the Count and the Countess close behind ; though the singing of each of the principals reached such a very high level that we are reluctant to mention names at all. The choruses were delightful.

Indeed, apart from what we have said about the acting we have but unqualified praise for all who took part. The music of Figaro is a young man's work, full of eternal youth ; and the splendid youthful verve and enjoyment which we claim to be a unique characteristic of all our College performances, could not have found a more distinctive vehicle of expression.

The following is a list of the characters :—

COUNT ALMAVIVA	. . .	F. AUBREY MILLWARD (Scholar)
FIGARO, his servant	. . .	ROBERT P. CHIGNELL (Scholar)
DOCTOR BARTOLO	. . .	J. HEBDEN FOSTER (Scholar)
CON CURZIO, a Lawyer	. . .	B. MERLIN DAVIES (Scholar)
DON BASILIO, a Teacher of Music	. . .	DENIS BYNDON-AYRES
ANTONIO, a Gardener.	. . .	ARTHUR H. WYNN
ROSINA, COUNTESS ALMAVIVA	. . .	THERESA M. LIGHTFOOT (Exhibitioner)
SUSANNA, her Maid	. . .	EVA M. BROWN (Hon. Scholar)
CHERUBINO, a Page	. . .	ALICE E. S. MOFFAT (Scholar)
MARCELLINA	. . .	MABEL GILLENDER (Scholar)
Dr. Bartolo's Housekeeper		
BARBARINA, Daughter of Antonio	. . .	ADA M. THOMAS (Exhibitioner)
BRIDESMAIDS	. . .	{ BESSIE BOWNESS (Scholar)
		{ ELSIE WILLIAMS.

Chorus of Villagers.

CONDUCTOR—

SIR CHARLES V. STANFORD, D.C.L., M.A., Mus. Doc.

College Concerts.

"Music is a fair and glorious gift from God: I would not for the world renounce my humble share in music."—MARTIN LUTHER.

Oct. 19th (Chamber). The difficulties of Beethoven's great A minor quartet were overcome in a most creditable manner, and an exceedingly good performance has to be recorded. In Götze's 'Still wie die Nacht' Miss Purser was sometimes inclined to force her voice, but otherwise the duet was well sung. The transference to the organ of the sixth prelude from Bach's '48' produced a curious, and hardly satisfactory effect. Miss Gillender sang with much delicacy and finish. Mr. Weeks had improved immensely since his last appearance, and an interesting performance of Edward Schütt's attractive suite was given. Miss Yelland's magnificent voice showed to advantage in Strauss's three songs. Her rendering of the first was rather colourless, but the second and third were sung without flaw. Goetz's rather mediocre quintet was well played, in spite of occasional unclearness.

1. QUARTET FOR STRINGS, in A minor, op. 132 Beethoven.
VERA WARWICK-EVANS (Scholar), HERBERT KINZE (Scholar)
FRANK BRIDGE, IVOR JAMES (Exhibitioner), A.R.C.M.
2. DUET Still wie die Nacht Götze.
DOROTHY PURSER (Scholar), AUBREY MILLWARD (Scholar).
3. ORGAN { a. Prelude (No. 6 of '48')
SOLOS { b. Fugue, "Wir glauben all an einen Gott" } Bach.
ALICE IBBETSON.
4. SONGS .. { a. Mit einer Primula Veris } Greig.
b. Ein Schwan }
MABEL GILLENDER (Scholar).
5. SUITE FOR VIOLIN AND PIANO Eduard Schütt.
GRACE DE ROZARIO (Exhibitioner), EDMUND WEEKS (Scholar).
6. SONGS .. { a. Liebeshymnus }
b. Traum durch die Dämmerung } R. Strauss.
c. Cécilie }
MARIA YELLAND (Scholar).
7. QUINTET FOR PIANO AND STRINGS, op. 16 H. Goetz.
EDMUND PHILLIPS (Scholar), ENOCH PARSONS (Scholar).
FRANK BRIDGE, IVOR JAMES (Exhibitioner), A.R.C.M.
VICTOR WATSON (Scholar),
ACCOMPANIST .. HAROLD SAMUEL.

Nov. 2nd (Orchestral). In Spontini's unfamiliar overture the ensemble was not too good. The performance of the Beethoven

Symphony was good, although in the finale the brass was much too prominent. An additional interest was given to the concert by the presence of Sir Alexander Mackenzie, who conducted his well scored and effective 'Canadian Rhapsody.' In Brahms' extremely difficult double concerto the players seemed rather oppressed by the magnitude of their task; their interpretation of the work was nevertheless most creditable. 'Elizabeth's Greeting' seemed rather a hazardous choice for a first appearance with orchestra, but Miss Bywater had an undoubted success. Miss Lett's singing is invariably characterised by real musical feeling, and her rendering of Max Bruch's scena was almost beyond criticism.

1. OVERTURE Olimpia Spontini.
2. SCENE .. Elizabeth's Greeting (*Tannhäuser*) .. Wagner.
A. CHRISTINE BYWATER.
3. RHAPSODY FOR ORCHESTRA .. Canadian .. A. C. Mackenzie.
(Conducted by the Composer.)
4. CONCERTO FOR VIOLIN & VIOLONCELLO, in A m., op. 102 .. Brahms.
VERA AND CHARLES WARWICK-EVANS (Scholars).
5. SCENE .. Aus der Tiefe (*Achilleus*) .. Max Bruch.
PHYLLIS LETT (Scholar).
6. SYMPHONY No. 7, in A major, op. 92 Beethoven.

CONDUCTOR—

SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.

Nov. 10th (Chamber). Rather a rough performance of César Franck's fine piano quintet opened the programme. Miss Hughes sang carefully but with scarcely enough variety. Two not particularly distinguished 'cello solos were played by Miss Scruby in a competent manner. Miss Bosworthick's songs were interesting, though her voice was not always sufficiently under control. The Schubert quartet was given an exceedingly good performance, the last movement being exceptionally well played. Mr. Rhodes had rather a thankless task, as the *allegro* from Elgar's organ sonata is surprisingly dull, and in places ineffective.

1. QUINTET FOR PIANO AND STRINGS, in F minor .. César Franck.
HELEN BOYD (Scholar), GWENDOLINE PELLY (Scholar),
WILLIAM ARMSTRONG (Scholar), FRANK BRIDGE,
IVOR JAMES, A.R.C.M. (Exhibitioner).
2. SONG Bois Epais Lully.
MARY HUGHES.

3. VIOLONCELLO SOLOS {
 a. Sur le Lac
 b. Serenade } .. *B. Godard.*
 MAUDE SCRUBY, A.R.C.M. (Exhibitioner)
4. SONGS .. {
 a. In der Schatten
 b. Wenn Schlanke Lilien
 c. Lied des Alpenjägers } .. *Max Mayer.*
 AMY BOSWORTHICK (Exhibitioner).
5. QUARTET FOR STRINGS, in D minor, op. posth. .. *Schubert.*
HERBERT KINZE (Scholar), WILLIAM ARMSTRONG (Scholar),
FRANK BRIDGE, IVOR JAMES, A.R.C.M. (Exhibitioner).
6. ORGAN SOLO .. Allegro from Sonata .. *Edward Elgar.*
HAROLD RHODES (Scholar).

ACCOMPANIST . . . CLARA SMITH.

Nov. 23rd (Chamber). Although the Beethoven quartet suffered slightly from the inexperience of the players, a most promising performance was given, the minuet being beautifully played. Mr. Carey, whom it is always a pleasure to hear, chose an unhackneyed song in Borodine's beautiful and original 'Princesse Endormie'. The tone of the hautboy, more, perhaps, than that of any other solo instrument, is apt to become monotonous; nevertheless, the performance of two of Schumann's romances was interesting. The fourth number served to emphasize the beautiful quality of Mr. Davies' voice. Mr. Beckwith's technique had full scope in Wieniawski's difficult (and dull) 'Airs Russes', and Miss Wylie sang Leroux's 'Le Nil' very musically, though, we are bound to say, handicapped by an indifferently rehearsed violin obligato. In the concluding item traces of insufficient rehearsal were evident. Still, the quartet was on the whole creditably played.

1. QUARTET FOR STRINGS, Op. 18, No. 3, in D major, .. *Beethoven.*
WILLIAM ARMSTRONG (Scholar), MARJORIE BEER (Scholar),
JANET MACFIE A.R.C.M., BEATRICE JONES (Scholar).
2. SONG .. La Princesse Endormie .. *Borodine.*
F. CLIVE S. CAREY (Scholar).
3. TWO ROMANCES FOR PIANO AND HAUTOBOY .. *Schumann.*
HELEN BOYD (Scholar), HORACE HALSTEAD (Scholar).
4. SONG .. Evening Song .. *Blumenthal.*
B. MERLIN DAVIES (Scholar).
5. VIOLIN SOLO .. Airs Russes .. *Wieniawski.*
ARTHUR BECKWITH (Scholar).
6. SONG Le Nil *Xavier Leroux.*
KATHERINE WYLIE.
7. QUARTET FOR PIANO AND STRINGS, in E flat, Op. 87, .. *Dvořák.*
EDMUND PHILLIPS (Scholar), VERA WARWICK-EVANS (Scholar)
FRANK BRIDGE, IVOR JAMES, (Exhibitioner) A.R.C.M.

ACCOMPANISTS—

VERA WARWICK-EVANS (Scholar), HAROLD SAMUEL.

Dec. 1st (Chamber). In the Beethoven quartet the performers did not seem too familiar with the music they had to play ; this was especially noticeable in the second and last movements. To Miss Crawshaw's two songs belong the honours of the evening and her first appearance was marked by an exceptionally musical and artistic performance. A rather lifeless interpretation of the Brahms sonata was partly accounted for by the fact that Miss Downing was playing for the first time ; the last movement was played best. Mr. Thomas possesses a fine voice, though, if we may be allowed to express the opinion, his appearance was somewhat premature, as his articulation was defective and his intonation was not above suspicion. With the exception of the characteristic second movement, Dvořák's Sextet in A is curiously dull and uninspired ; the performance, too, was rather tame. 'Ständchen' was hardly a fair test of Miss Hall's vocal powers, and she would have been wiser had she chosen a less pretentious song. The concert closed with a brilliant performance of Liszt's so-called 'Prelude and Fugue on the name BACH.'

1. QUARTET FOR STRINGS, in F, Op. 135 *Beethoven.*
 VERA WARWICK-EVANS (Scholar), H. HERBERT KINZE (Scholar,
 FRANK BRIDGE, IVOR JAMES, A.R.C.M. (Exhibitioner).
2. SONGS .. { *a. Mondnacht* *Schumann.*
 b. Keine Sorg' um den Weg *Raff.*
 MURIEL CRAWSHAW.
3. SONATA FOR VIOLIN AND PIANO, in G major, op. 78 *Brahms.*
 LORNA DOWNING, EVA ROWE (Scholar).
4. AIR Where'er you walk *Handel.*
 W. SPENCER THOMAS.
5. SEXTET FOR STRINGS, in A, op. 48 *Dvořák.*
 ENOCH PARSONS (Scholar), WILLIAM ARMSTRONG (Scholar),
 FRANK BRIDGE, JANET MACFIE A.R.C.M.,
 IVOR JAMES, A.R.C.M. (Exhibitioner),
 CHARLES WARWICK-EVANS (Scholar).
6. SONG Ständchen *R. Strauss.*
 LUCY HALL.
7. ORGAN SOLO .. Prelude and Fugue on the name BACH *Liszt*
 STANLEY STUBBS, A.R.C.M.

ACCOMPANIST .. CLARA SMITH, A.R.C.M.

Dec. 12th (Orchestral). The concert was rendered specially interesting by the performance of Dr. Joachim's early overture 'Henry IV', a work which bears obvious traces of the Schumann influence. Even for Miss Mary Harrison, the Beethoven concerto must be a severe test! But her reading was wonderfully broad and mature, and it

would be hard to imagine a more beautiful interpretation of the slow movement. The orchestra accompanied with varying success.

Miss Yelland sang with fire and enthusiasm, but a trifle nervously, and she committed an artistic error in attempting at the end of the air, a note which could not properly be said to be within her compass. The first and last movements of the C minor symphony of Brahms were played best, though the whole work would have gained by greater contrast of tone.

- | | | | |
|--|-------|----------------------------|----------|
| 1. OVERTURE | | Henry IV | Joachim. |
| | | (Composed 1853) | |
| 2. CONCERTO FOR VIOLIN & ORCHESTRA, D maj., op. 61 | .. .. | Beethoven. | |
| MARY S. HARRISON (Scholar). | | | |
| 3. RECITATIVE AND AIR | | O ma lyre immortelle | Gounod. |
| MARIA YELLAND (Scholar) | | | |
| 4. SYMPHONY, in C minor, op. 68 | .. .. | Brahms. | |

CONDUCTOR—

SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.

The Influence of Folk-Music in the History of the Middle Ages.

".....often do the spirits
Of great events stride on before the events
And in to-day already walks to-morrow."—COLERIDGE.

"We see how David and all the saints have wrought their godly
thoughts into verse, rhyme and song."—LUTHER.

"All popular songs," wrote Schumann, "afford not only a mine of the most charming melodies, but a great insight into the character of nations." Such at first sight may seem the limit of the power of traditional folk-music, and it is only when one attempts to trace it as far as possible back to its origin, that one is confronted not only with a beautiful form of art, but first and foremost with a great historical power; and that not in a purely narrative or reflective capacity, but in many cases as the initiative of the great movements which have made the history of the world.

That music, as contained in the earliest songs and chants, was at first the only means of spreading about the ideas of the time and of rousing men to bestir themselves in the action of the world about them,

is perhaps the very reason that there is no definite record thereof : the tunes which the minstrels sang were so indissolubly associated with the legends and epics they related, that to the minds of the listeners there was no need of any further record, even had there been the means of producing one. It was thus that the Sagas of the Scandinavian scalds and the great sea legends of the Vikings inspired and kept alive the fierce and dauntless courage which earned for the Norsemen their terrible reputation as the scourge of the seas and gave them the dominion of a great part of Northern Europe. And in our own islands, the earliest known literature consists of the great battle songs of the Gaels of Ireland and the Cymry of Wales ; songs in which was infused not only the great imaginative and descriptive power, the musical skill and the fervent self-sacrificing zeal characteristic of the Celtic peoples, but the wail of a suffering nation struggling against the foreign invader. What a power the music of these songs, in which centres the main body of Celtic tradition, had over the Welsh people was proved in the fierce struggle for independence against the English kings, lasting more or less for 400 years and ended only by the ruthless extermination of the bards themselves.

From these Cymric poets springs the Arthurian myth, that half legendary, half historical epic which runs through the literature of England and plays so important a part in the intellectual history of Europe. Its beginning is attributed to Merlin, who served as a bard under King Arthur about the middle of the Fifth Century, and after his master was slain in battle, sang his glorious deeds and divine character with such picturesque description that with him, he also is incorporated into the myth as the wizard Merlin ; and he is one of its central figures when after more than five centuries the legend reappears in France as one of the favourite themes of the contemporary representatives of Southern folk-music.

It was through the work of these trouvères that the ideals of the middle age—heroic courage and an unquestioning, naïve faith—were being sung in a music far lighter, gayer and more rhythmic than the

old Celtic chants, but none the less inspiring and characteristic, because it appealed to people of different sensibilities. The soldiers of William the Conqueror march to the battle of Hastings singing fragments of the warlike 'Chanson de Roland,' the apotheosis of the hero Charlemagne and his paladins: the Crusaders give voice to the chivalrous and religious spirit of the time as largely inspired by the trouvères. And the work of the trouvères was all the more powerful in that they played no passive part in the deeds which they sang; for they always had some military training, and accompanied their seigneurs to the Holy Land, recounting on their return, their adventures in the mysterious East, and that with such vivid imagery of speech and song as to lead France again and again to tax her resources to the utmost in the sacred cause, and not only in France but in nearly every Christian country of Europe, the very first in the land risked their lives in a struggle, hopeless as looked upon in the light of after knowledge, but forming one of the brightest pages in the somewhat dreary history of the Middle Ages.

It is a significant fact that, with the failure of the Crusades the golden age of folk-music in France comes to an end. The ideals of the trouvères are no longer popular; religious faith, faith in existing institutions, is shaken by the failure of one of the most purely religious wars in history. A corresponding change takes place in literature: poetry changes to prose; admiration and faith to sneers and satire.

"La littérature ne chante plus, elle siffle."

It was indeed the darkest hour before the dawn of the Renaissance; men's energies were devoted to trampling down all that they had before held most sacred, and they had as yet nothing to set up in its place. The work of the trouvères—idealism—was for the time superseded by the most ruthless, destructive realism; but their spirit had passed on to another race of singers who were to carry on the work on a wider and far nobler plan.

As the Crusaders travelled from France to Palestine they had passed through Germany and there the art of their poets came into

contact with a vast store of traditional music and poetry, as embodied in the *Nibelungen Lied*; an epic which had originated with the Teuton bards, when the race, untouched by civilization or Christianity, was pouring out of Asia and striving fiercely with the first inhabitants of the land. Each poet, adding to the original legend, puts into it some of his own life and time, and it is a confused incongruous mass until, about 1200, the bard of Kürenberg infuses into it the bright spirit of Christianity and civilization obtained by him from the *trouvères*. Says Carlyle :

"It is the finest monument of Old German Art ; a noble soul the singer must have been ; he has a clear eye for the beautiful ; a true old singer, and taught of Nature herself."

Thus from the fusion of French and German art springs the music of the Minnesingers, with whom German folk-music reaches its highest pitch, and in whose work the first ideas of the Reformation find a constantly more definite expression.

"The Kaiser will cause right to be appreciated and scourge the arrogance of the priests. Then will come good times"

sings with sturdy prophecy, Regenbogen, one of the chief minnesingers. These minnesingers were mostly knights of noble family brought up as soldiers ; and thus it is so much the more a proof of the change of ideals that what they sing is no longer the glory of brute force, but the strength of a good moral life.

"Who binds the lion ? Who slays the giant ? That does he who tames himself and brings his members all saved out of the world storm into the haven of true virtue"

is the teaching of Walther von der Vogelweider, the greatest of the minnesingers. But in the '*Parsifal*' of Wolfram von Eschenbach the new spirit of the age wrought its mightiest on the old half-pagan legends. This legend, taken from the '*Brut*,' the French version of the Arthurian myth, is with Wolfram not only a record of marvellous adventures, but a psychological epic, representing the salvation of the soul through battle with the world and itself. Everywhere the art of the time is instinct with the idea of the soul's independence of the superstitions and abuses of the Church of Rome ; and how firmly it was planting itself in the minds of the people is shown by the numerous

guilds, for the cultivation of music and poetry, which sprang up amongst the mechanics and tradesmen of nearly every city throughout Germany and Holland. Moreover, it is precisely where these guilds flourished best that the Reformation was at first to find its sturdiest followers,—and its most heroic martyrs.

In Holland, the art of the people found its expression in societies whose dramatic and musical festivals, the 'Land Jewels,' not only formed one of the most distinctive features of national life, but were a most influential power in the government, and membership was a privilege sought after by the highest state officials. These societies were also the chief means of binding together the various States in that indissoluble union, which alone was to enable them to rise triumphant over Spain, the encroaching tyrant of the age, and as the United Netherlands, to become one of the chief powers of the world.

In Germany the members of these societies were known as Meistersingers and the chief name in this connection is that of Hans Sachs, the famous cobbler of Nuremberg, whose great authority in his city was used without fear or favour in behalf of the Reformation; and in this respect he is one of the worthiest figures that stand by the side of Luther. But with the work of Luther the full light of the Reformation burst upon the world; the Reformation was but a fruit of the Renaissance, and it is from the Renaissance that folk-music pure and simple receives its death blow; there were now other means than the minstrels to spread about the wonderful revelation of the new regime. In the days of the printing press there could come to pass *Story of Arthur*, no *Chanson de Roland*, no *Nibelungen Lied*. Moreover, the artistic mind was everywhere occupied with the revival of the classics. Latin was the vernacular of the learned world and the mother tongue was deemed fit for common use only; the people were shut out from the general culture, and the great chivalric and heroic epics were forgotten.

Only in the light of comparatively modern research has it at all been recognised what a great power lies in the musical element of

these epics ; but just as in the old times, when the walls of Jericho, having been compassed about during the long night, finally fell at the blast of the silver trumpets, so gradually, all through the Middle Ages, the barriers of ignorance, oppression and superstition had been giving way to the power of that type of the art of music, which though it finds its death, finds none the less the most convincing proof of its greatness in the very consummation towards which it had throughout been working—the glorious new era of the Reformation.

MOLLIE SCHUSTER.

The Patron's Fund Concert.

"Ye who may claim your rivals to surpass and merit fame."—Iliad.

The fifth concert of the Patron's Fund took place on Dec. 13th, at the Bechstein Hall. The programme, like that of the previous concert, was much too long, and contained quite the usual amount of music that failed to justify its existence. That charge, however, could certainly not be brought against Mr. Dunhill's quartet for piano and strings in B minor, a work that is refined and scholarly to a marked degree, extremely clear in form, and always melodious and interesting.

Of Mr. Watling's five preludes for piano the best were the first and last though considerable originality was shown in all except the third, in C minor, which was obviously inspired by a Chopin study in the same key. Mr. Joseph Speaight's 'Lament' for violin solo was rather dull ; his 'Caprice' was much more pleasing. Four 'Lyrical Pieces' for string quartet, by Mr. R. H. Walthew, were not particularly ambitious, but, partly perhaps on that account, were never lacking in interest. The only other instrumental item was Mr. York Bowen's sonata for two pianos, which, in spite of much cleverness, we must maintain to be unworthy of its composer. The first movement is for the most part mere music-manufacture ; the slow movement is romantic, and—dull ; and although the finale is vigorous and well written, the work as a whole is devoid of inspiration. It is worthy of remark that two songs by lady composers were included in the

programme. The most distinctive of the vocal items were Miss Davenport's 'Between Sleep and Waking', Mr. Shaw's 'Death Song', and Mr. Farjeon's clever setting of three poems by Rudyard Kipling.

The following is the programme.

1. QUARTET FOR PIANO AND STRINGS, IN B MINOR . . . THOMAS F. DUNHILL.
Mr. T. F. Dunhill, Miss Vera Warwick-Evans, Mr. Frank Bridge,
Mr. Charles Warwick-Evans.
2. SONGS . . . (a) Between Sleep and Waking . . . NATALIE DAVENPORT.
(b) Margery . . . FRITZ. B. HART.
Mr. Seth Hughes.
3. PIANO SOLO . . . Five Preludes . . . HORACE WATLING.
Mr. Horace Watling.
4. SONGS . . . (a) Death Song . . . MARTIN SHAW.
(b) Helen of Kirconnell . . . MABEL JENNINGS.
Mr. H. Greeves Johnson.
5. VIOLIN PIECES . . . JOSEPH SPEAIGHT.
(a) Lament. . . (b) Caprice.
Miss Vera Warwick-Evans, Mr. Joseph Speaight.
6. SONGS . . . SONGS OF SUN AND SHADE . . . FRED. C. NICHOLLS.
(a) Song of the Rose.
(b) Song of Twilight.
(c) Whisper, dear Wind.
Mrs. Mackenzie Fairfax.
7. LYRICAL PIECES FOR STRING QUARTET . . . R. H. WALTIEW.
Mr. W. Jackson Byles, Mr. William Armstrong, Mr. Frank Bridge,
Mr. Ivor James.
8. SONGS . . . (a) Never—Ever . . . HUBERT BATH.
(b) Jungle Songs . . . HARRY FARJEON.
(1) Tiger! Tiger!
(2) A Ripple Song.
(3) Road Song of the Bandar-Log.
Mr. Horatio Connell.
9. SONATA FOR TWO PIANOS, IN D MAJOR . . . YORK BOWEN.
Mr. York Bowen, Mr. Claude Gascoigne.

ACCOMPANIST. . . . Miss Clara Smith.

The Royal Collegian Abroad.

"What news on The Rialto?"

"There is sweet music here that softer falls
Than petals from blown roses on the grass."—SHAKSPEARE.

Old students will be interested to know that Miss Margaret Wishart upholds R.C.M. traditions in Malta, and she is now so well known and admired there as a violinist that a crowded house is assured whenever it is known that she is going to play at a concert. Last season she played with unbroken success at all the most important concerts, including the gala performance given in honour of the

visit of the Duke and Duchess of Connaught, Lady Maud Warrender's Recital at the Palace Valletta, and Signor Baranogli's Benefit Concert at the Opera House.

* * *

It is with deep regret that we have to record the death, early this term, of Ivor Morgan, one of our scholars, whose genial nature endeared him to all with whom he came in contact. For more than a year he had been unable to do his ordinary work, but he died suddenly. Morgan was possessed of absolute pitch, and was much missed from amongst the tenors in the choral class when he was compelled to discontinue his attendance.

* * *

Mr. Reginald Carter writes from Calcutta: "Music here is at a rather low ebb. Lately, however, Mr. Alec Marsh (R.A.M.) has managed to infuse some life, and has started a Choral Society. The singing at the cathedral is good, and the organist, is and has been for some years, Mr. Slater, a pupil of Dr. Bunnett. I myself play at the principal church, but there is not much material from which to form a choir."

* * *

Mr. Haydn Wood goes on the Harrison Tour in January, and in February sails for Canada with Mme. Albani on her Farewell Tour which is to last three months.

* * *

Miss Dorothy Court gave a second recital in Liverpool on November 20th, assisted by Royal Collegians.

* * *

Mrs. Langford James (*née* Miss Vivien Elsner) sends us a few interesting facts connected with her work at Kimberley. She says:—

"I have played at concerts, orchestral and otherwise, and have now begun teaching again. But the people are not really musical, and when good artistes come, the attendance is poor at their concerts. For instance, Jean Gérardy and Maud Powell had very poor audiences

when they came. 'Times are bad,' people say, yet the theatres are always crowded. Summer is a bad time for concert touring in this country, as the heat is very trying, particularly during December, January and February. I have reason to know this, because my beautiful old violin, a Petrus Guarnerius, cracked in ever so many places, and the glue melted. I had to send it home to be mended, and dare not have it sent out again. Of course, in other parts of the Colony things are not so bad : it is this excessive dry heat which only certain woods can stand."

* * *

A concert was given on November 15th by Miss Cicely Leadley Brown, assisted by Miss Marguerita Waugh and Miss Gwladys Waugh. We are delighted to hear that the concert was a great success in every way. The proceeds were given to a fund for providing a Heswell Parish Recreation Room. Miss Leadley Brown has been appointed teacher of class singing and theory of music to the Chester City and Council School for girls.

* * *

Mr. Thomas F. Dunhill and Mr. William Hurlstone, two well-known old Royal Collegians, have been appointed to the staff of The Royal College of Music as Harmony Professors. We offer our hearty congratulations. Mr. Dunhill, by the way, has become a universal favourite at Windsor as composer, performer and lecturer. At his chamber concert in the Royal Albert Institute his fine quintet in C minor, for piano and strings, was thoroughly appreciated. One of Mr. Dunhill's latest characters was that of a seedy philanthropist in some amateur theatricals at Windsor!

* * *

On December 2nd, at the Albert Institute, Windsor, Miss Lucy Stone and Miss Cecilia Gates gave a violin and viola recital, assisted by other Royal Collegians.

The 'Nora Clench' quartet of ladies, to which Miss Lucy Stone belongs, is getting a considerable amount of work. We have reports

of numerous concerts already given, and concerts for this season include St. Andrews, Lincoln, York, Kendal, Oxford, Sheffield, Paris, and six concerts at Bechstein Hall, on February 5th, 17th, March 5th, 19th, 27th, and April 5th.

* * *

Miss Bessie Bowness gave a round of most successful concerts early in November at Barrow, Milham, Ulverston and Coniston. Miss Clara Smith, Mr. Ivor James and Mr. Milward assisted.

* * *

Mr. Putman Griswold has been appointed principal bass at the Imperial Opera House in Berlin.

* * *

The first of the Cambridge Symphony Concerts for the season 1905-6 was given in the Guildhall, on Monday, November 6th, and with Dr. Charles Wood as conductor and Miss Gleeson-White as vocalist, proved a great success. The programme included Beethoven's 7th Symphony and the 'Hebrides' overture, and a Ballet-Suite (Glück-Mottl). Opportunities of hearing the best orchestral music are so rare in Cambridge, that Dr. Wood has earned general gratitude for his new enterprise.

* * *

Miss Marguerite King gave another Pianoforte recital at Rondobosch Town Hall on September 20th.

* * *

On December 8th, in the Corn Exchange, Wakefield, a concert in every way successful was given by Miss Lett, assisted for the most part by other Royal Collegians. Miss Lett sang at the Centenary Meeting of the Musicians Company.

* * *

Miss Carey Thomas has accepted an offer of a seven months' engagement as understudy and member of the Chorus in D'Oyley Carte's Opera Company. The company sailed on December 2nd for Capetown, where they give their first performance on Boxing Day.

Odds and Ends.

"I am but a gatherer and disposer of other men's stuff."—SIR H. WOTTON.

We are glad to be able to give added prominence to the following circular, which is no doubt already in the hands of some of our readers :

IT is felt by many of the friends of the late Mr. EDWARD DANNREUTHER that a fitting Memorial to him would be the foundation of a Prize at the Royal College of Music, which should bear his name, and be given annually to a piano student, under conditions to be approved of by the College Authorities.

The friends of Mr. DANNREUTHER recall that he was one of the very first men in this country to recognize and appreciate Wagner's works, and that by his whole-hearted energy and furtherance he contributed, in no small measure, to raise them to the position of honour they now hold.

His keen insight and power of interpreting the phrasing and meaning of music always kept the highest standard of its beauty and interest before his pupils, and his teaching was a privilege which those who enjoyed it will never forget. His great intellectual capacity, joined to a singularly modest and retiring nature, made his friendship a precious possession to those who were his friends, who loved him as much for his inspiring personality as for his rare gifts.

KATHARINE TULLIBARDINE.
MARY MONKSWELL.
SUSAN LUSHINGTON.
EVA ASHTON.
C. HUBERT H. PARRY.
H. B. BRABAZON.

Subscriptions may be sent to—

MRS. THOMAS GAIR ASHTON,
VINEHALL,
ROBERTSBRIDGE,

September 1st, 1905.

SUSSEX.

Up to December 1st £260 had been received, in amounts varying from 2s. to £50.

* * *

We have received from the Editors a copy of 'The Public Schools Year Book' (2s. 6d.), an annual publication, which should be in the hands of every one who is in any way interested in schools or

professional training institutions and examinations. The P.S.Y.B. contains, *inter alia*, exhaustive particulars of all important musical examinations, degrees, scholarships, schools and fees, and is indispensable to persons of tender years on the look out for a career.

* * *

'Verdi' is the latest addition to Bell's Miniature Series of Musicians. The writer is Mr. Visetti, who has treated the subject in his most fascinating manner, bringing together a large number of highly entertaining incidents in Verdi's life, and supplementing the account of the composer's life and work with extracts from his principal operas.

* * *

We have just received a series of six easy pieces for the violin, by A. E. Baker, published by Messrs. Boosey and Co. The pieces are tuneful and elementary, and though not all in the key of C, accidentals are carefully confined to the accompaniment; an ingenious device calculated to give the giddy young pupil a happy notion that he is working very hard indeed: a most desirable object *L' appétit vient en mangeant!*

* * *

The Language of Dr. Shinn's 'Method of Teaching Harmony, based upon Ear Training' (Part I. 3s., Part II. 2s. 6d.) is precise and seldom obscure, and the book shows throughout the experienced teacher and original thinker. The author's method is based on the idea that a true and real perception of what constitutes a good or bad progression can only be acquired by a careful and systematic training of the ear, and not by a perpetual filling in of figured basses, nor by the solution of a series of musical puzzles. (*What unspeakable joy for Grade I. Harmony!*)

In the chapters treating of exceptional progressions the author has evidently devoted enormous care to the choice of instrumental and vocal examples from the easily accessible works of modern composers of every nationality. The exercises for harmonization,

written in all major and minor keys, and in every variety of rhythm, form a useful additional feature.

If I were you.

Unclouded face, two eyes of blue
 Within a frame of golden hair—
 Truly would I be wondrous fair
 If I were you !

Would my heart beat with passion true ?
 Would Love consume me with his fire ?
 How should I know my soul's desire
 If I were you ?

With scornful glance I would not view
 The hapless self which once was I.
 Ah ! he should ne'er so vainly sigh
 If I were you !

A. A. C.

The Term's Awards.

"It is success that colours all in life."—THOMSON.

The following awards were made at the conclusion of the Midsummer Term, on the 29th July :

COUNCIL EXHIBITIONS :

Grace M. J. De Rozario (A.R.C.M.), (Piano) ...	...	£6
Frank Smith	...	£6
Ada M. Thomas	} (Singing)	£6
Mary A. Herdman		£8
Bertie Lightbown	} (Violin)	£8
Frederick J. L. Dillon		£8
Anna M. Izard (Violoncello)	...	£8

THE LONDON MUSICAL SOCIETY'S PRIZE, value £3 3s., for Singing:
 Maria Yelland (Scholar).

MESSRS HILL & SONS' VIOLIN PRIZE :

Oonah R. Sumner (A.R.C.M.).

THE GOLD MEDAL PRESENTED BY RAJAH SIR S. M. TAGORE, OF CALCUTTA
 (for the most generally deserving pupil):

James Friskin (Scholar).

MESSRS BRINSMEAD & SONS' PRIZE OF A PIANOFORTE :

Edmund O'N. R. Phillips (Scholar).

The R. C. M. Magazine.*"A progeny of learning."—SHERIDAN.*

The R.C.M. Magazine will be sent to postal subscribers as soon as possible after the end of each term. Those who do not subscribe for postage can obtain their magazines at the College at the beginning of the ensuing term.

Subscriptions, 1s. 9d. per annum, post free, to be addressed to The Editor, 'The R. C.M. Magazine,' Royal College of Music, South Kensington. The annual subscription in every case dates from and includes the Christmas Term.

It is particularly requested that those who have not already paid their subscription will do so at once. We do not send acknowledgments of the receipt of subscriptions unless specially required, as neither funds nor workers are available for the purpose. If the Magazine be not received within two or three weeks of the end of term please call attention to the fact. Subscribers are particularly asked to mention any change of address, but a permanent address is much to be preferred. New subscribers, whether members of the Royal College or not, are always welcome.

DATES OF TERMS.—1906.**EASTER TERM.**

Entrance Examination	...	...	...	Thursday, 4th Jan.
Term begins	...	...	...	Monday, 8th "
Half Term enter...	...	...	...	Monday, 12th Feb.
" leave	...	...	...	Saturday, 17th "
Term ends	...	...	...	Saturday, 31st March.

MIDSUMMER TERM.

Entrance Examination	...	...	...	Thursday, 3rd May.
Term begins	...	...	...	Monday, 7th "
Half Term begins	...	...	...	Monday, 18th June.
Term ends	...	...	...	Saturday, 28th July.

CHRISTMAS TERM.

Entrance Examination	...	...	...	Thursday, 20th Sept.
Term begins	...	...	...	Monday, 24th "
Half Term begins	...	...	...	Monday, 5th Nov.
Term ends	...	...	...	Saturday, 15th Dec.